



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

The decorator's services are here in demand, and with the neutral colors produce the required effects, which please everybody.

The corner shown in sketch No. 2 has not been treated with all the possible effect that it is capable of, for my object was not to show decoration so much as proportions.

Color is also a strong factor in these effects, and while the pen may sometimes describe color in words, it cannot do so in lines.

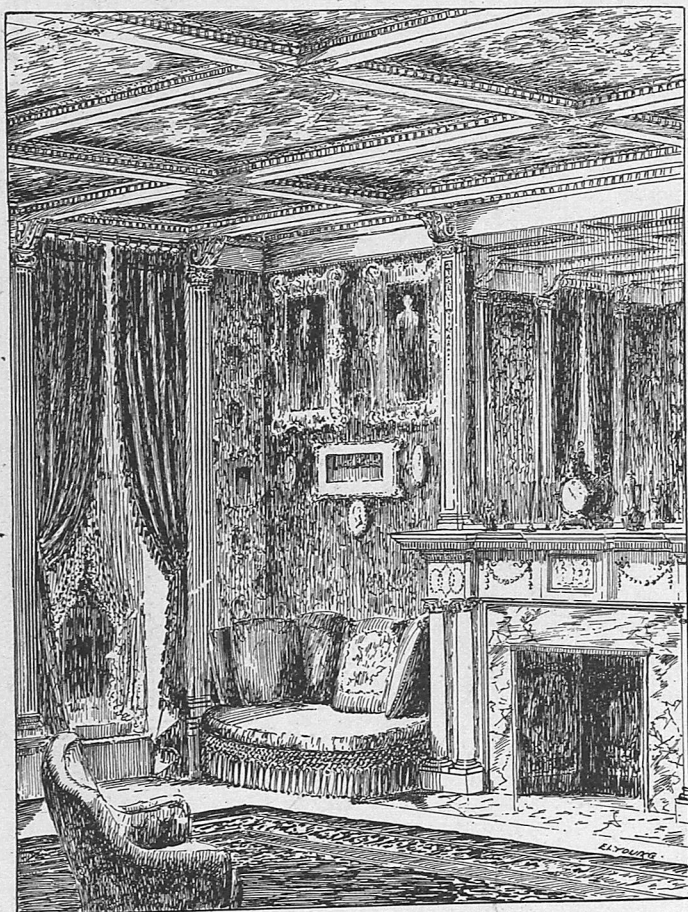
In decorating a room such as this one, the result (as best I can describe it) should be a glow of the prevailing color, should be felt rather than seen.

At night the room should be lighted from the sides rather than the centre, for the reason that the effect is better for and more satisfactory to both men and women.

I hesitate a moment before giving my reason for this statement, for it is a matter of personal observation only.

As one grows older the lines of age come across the face, not vertically. The top-light of a centre chandelier or electrolier shining across these lines brings them out in bolder relief than does the side light.

As people like themselves best when they realize that they are looking their best, it is the duty as well as the pleasure of the host to provide those effects pleasing to all, and a successful room is one in which it is a pleasure for everyone to visit and be entertained in. A popular room has done many things for a house and its owners.



DRAWING-ROOM AFTER REMODELING.

#### CONCERNING THE FIREPLACE.

These great open fireplaces from which, as you sit on the settle inside, you can see the sky through the wide chimney, have, from a modern point of view, many objections. Even sitting close to the fire, while your face is scorched, and your clothes perfumed by the wood smoke, your back gets cold from the tremendous draught, and a roaring fire must be kept up to throw much heat out into the room.

But while the forests lasted and logs could be got for burning, they answered well enough, and, at any rate, secured ample ventilation, and then our ancestors were hardy, and could stand draughts.

#### ENGLISH MANTELPieces.—I.

By E. PRIOLEAU WARREN.



Of all the important features of a room the fireplace is, perhaps, the most important, artistically and practically speaking, in England, with a chilly average temperature especially so. The sixteenth century was, perhaps, *par excellence*, the age of chimneypieces—in England, at any rate, for it was the age of exuberant carving. And it was at the end of its first quarter that the classical Renaissance began to get real hold upon English art, producing at first a blend or medley, hybrid, it is true, but almost always picturesque. This blend, or English early Renaissance, is known as the "Elizabethan" style.

The beginning of the sixteenth century is characterized by what is called the Tudor, or late Gothic style. The chimneypieces of this style differ little in essentials from those of the latter end of the preceding century which I have noticed.

The fireplace in Coulston's house, Bristol, is a good example. The form of the shields shows the beginning of the Renaissance feeling. Those of any importance were generally characterized by the depressed arch, as in the Magdalen College example, and frequently bore, above the opening, coats of arms or carved panels.

In large halls the opening was sometimes of extreme width and considerable depth, so that two or three people could sit inside the arch upon benches or settles, and warm themselves at the log fire on the hearth.

In small houses—farmhouses and the like—the fireplace of the kitchen, which was always also the living-room of the house, formed almost a small room of itself. It was flanked by walls extending into the room, or built in an angle of the room, with a wide arch overhead, and sometimes even with a window pierced through the outer wall. Settles were placed inside this ingle nook, as it is called. Many instances of this form of fireplace exist, and they are of all dates, from this period till about the middle of the last century, or perhaps later, and are found all over England and Wales, but are commoner in the North of England than elsewhere.

The succeeding "Jacobean" style differs so little from the "Elizabethan" that, though it probably belongs to the seventeenth century, I will speak of it here before noticing sixteenth century work in other countries. It is, upon the whole, ruder than the Elizabethan work; the carving shows a distinct falling off in delicacy and refinement of form, but it is generally picturesque and pleasing from its quaintness.

Jacobean fireplaces are quite common in all parts of England, and are oftentimes of considerable size and pretension in smallish houses.

A very characteristic example of a Jacobean fireplace in a small house is that from Kingston-on-Thames. The quaint, rudely-carved oaken mantel, and stumpy fluted oak pilaster below, enclosing the stone jamb, and the head with its quaintly cut frieze, are extremely typical of the period.

Before quitting the subject of English Elizabethan and Jacobean fireplaces, I should wish to draw your attention to the fact that from the beginning of the sixteenth century many Italian artists were employed in England to execute various works in marble, stone and plaster, and to instruct English workmen in the Italian Renaissance style then in vogue. The revival of classical literature went hand-in-hand with the revival of classical art. There was a great desire amongst men of wealth and cultivation to be in correct taste. It was the fashion to patronize the arts; in a word, to be *dilettante*. Italy was the home and cradle of Renaissance art, and its professors were accordingly invited to our shores. This fact accounts for the entirely Italian works one so often discovers in English churches or mansions, sometimes the actual work of Italian hands, sometimes of those of English disciples. Fireplaces, as a matter of course, shared the attention of these Italian artists.